SU DEPARTMENT OF MUSIC, THEATRE AND DANCE PRESENTS

ALLEGHENY TRIO

SOUTH OF THE EQUATOR

WITH

ERNEST BARRETTA, PIANO
SACHIHO MURASUGI, VIOLIN
JEFFREY SCHOYEN, CELLO
WITH ANGELA MARCHESE, SOPRANO



Salisbury UNIVERSITY
www.salisbury.edu

Wednesday, September 18, 2019
Holloway Hall, Great Hall
7 p.m.



Student Showcase

Viola Concerto in D Franz Anton Hoffmeister (1754-1812)

Allegro

Anthony Constantine, viola and Sungryung Kim, piano

Chansons madécasses Maurice Ravel (1875-1937)

Nahandove

Awa!

Il est doux (It is sweet)

Angela Marchese, soprano, Sachiho Murasugi, violin, Jeffrey Schoyen, cello and Ernest Barretta, piano

Siete Canciones Populares Españolas Manuel De Falla (1876-1946)

El paño moruno (The Moorish Cloth)

Seguidilla murciana

Asturiana

Jota

Nana

Canción

Polo

Four Seasons of Buenos Aires Astor Piazzolla (1921-1992)

Arr. Jose Bragato

Otoño Porteño

Invierno Porteño

Primavera Porteña

Verano Porteño

Poema Francisco Canaro (1888-1964)

A reception featuring Brazilian desserts immediately follows the program.

Allegheny Trio
Wednesday, September 18, 2019
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PERFORMER BIOGRAPHIES

Ernest Barretta

Ernest Barretta is a successful soloist and chamber musician who has performed extensively throughout the United States and Canada. A collaborative artist, he has played with such internationally recognized musicians as baritone Christopher Robertson and trumpeter Terry Everson. He studied at Oberlin Conservatory and earned a D.M.A. from Peabody Conservatory. Recently, Dr. Barretta has been active performing and giving masterclasses in music festivals throughout China and Taiwan, as well as participating as a judge in several international competitions. He maintains a full teaching load at the Juilliard School in New York, where in addition to individual piano instruction, he coaches several chamber music ensembles.

Anthony Constantine

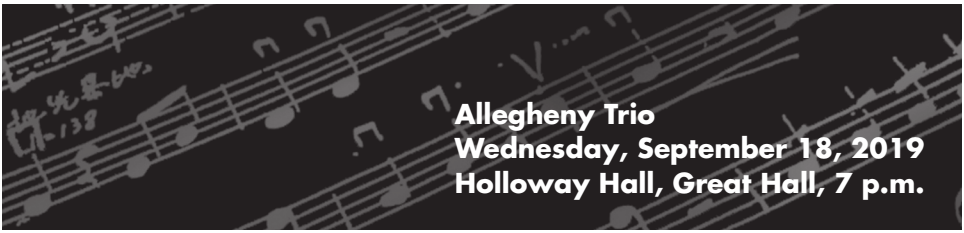
Anthony Constantine, viola, is a junior at SU, pursuing a music major in performance. He studies viola with Dr. Sachiho Murasugi and has performed in master classes for James Lyon and Mark Pfannschmidt, among others. Constantine was principal violist of the Salisbury Youth Orchestra and currently is a Salisbury Symphony Orchestra Scholarship recipient. In addition to playing the viola, he likes video games and hopes to enjoy his own music one day.

Sungryung Kim

Sungryung Kim, pianist, was born in Seoul, South Korea, where she began her piano studies at the age of 7. In 2008, she received the award of excellence in a youth piano competition in Korea. Since coming to the U.S. in 2011, she has been active accompanying area high schools in concerts and festivals. Currently, she is a sophomore at SU where she is pursuing a music major in performance, studying with Dr. Linda Cockey. She is very active accompanying choirs and performing on various recitals in the Department of Music, Theatre and Dance.

Angela Marchese

Soprano Angela Marchese is a passionate and versatile artist. Her "rich, burnished voice" has thrilled audiences both locally and abroad. Roles performed include Mimi in *La Boheme,* Fiordiligi in *Cosi fan Tutte,* Rosalinda in *Die Fledermaus,* La Contessa in *Le Nozze di Figaro,* the title role in Gluck's



Armide, Micaela in *Carmen*, The Governess in *Turn of the Screw*, Florencia in *Florencia en el Amazonas* and the title role in the world premiere of the opera *Clara*, based on the life of Clara and Robert Schuman. Marchese holds a doctorate of musical arts degree from the University of Maryland where she specialized in the study and performance of bel canto repertoire and techniques. Recent achievements include regional finalist and second place winner of the Metropolitan Opera National council auditions and first place winner in the I Malatesta International Opera Competition. "Marchese has a voice that is liquid gold and honest virtue" wrote a Washington, D.C., reviewer of her recent Micaela performance.

Sachiho Murasugi

SachihoMurasugi has performed extensively as a professional orchestral and chamber musician throughout the U.S., Mexico and Spain. She has been a member of the Louisiana Philharmonic and West Virginia Symphony and performed regularly with the Omaha Symphony and the Dayton Philharmonic. Sachi holds performance degrees from Manhattan School of Music and the Ohio State University where she received her D.M.A. Previous teachers include the famed Russian American pedagogue Raphael Bronstein, as well as Daniel Phillips and violist Catharine Carroll. Currently, she is concertmaster for the Salisbury Symphony Orchestra and a full-time lecturer at SU. Additionally, she performs regularly with regional professional orchestras such as Annapolis Symphony, is treasurer of the American String Teachers' Association MD/DC Chapter and pursues her interest in Japanese traditional music.

Jeffrey Schoyen

Conductor and music director of the Salisbury Symphony and the Salisbury Youth Orchestra, Schoyen teaches cello and bass, and is Professor of Music at SU. He has given concerts throughout the United States, Germany, Mexico, Spain and Ecuador. He has been a recipient of the Frank Huntington Beebe Grant to study in London with William Pleeth and also the Tanglewood Gustav Golden Award. Schoyen is a graduate of the New England Conservatory and holds a D.M.A. from SUNY - Stony Brook where he was a student of Timothy Eddy.

TRANSLATIONS

Chansons madécasses
Text by Évariste de Parny

1. Nahandove
Nahandove, oh beautiful Nahandove!
The night bird has begun to sing,
the full moon shines overhead,
and the first dew is moistening my hair.
Now is the time: who can be delaying you?
Oh beautiful Nahandove!

The bed of leaves is ready;
I have strewn flowers and aromatic herbs;
it is worthy of your charms,
oh beautiful Nahandove!

She is coming. I recognize the rapid breathing
of someone walking quickly;
I hear the rustle of her skirt.
It is she, it is the beautiful Nahandove!

Catch your breath, my young sweetheart;
rest on my lap.
How enchanting your gaze is,
how lively and delightful the motion of your breast
as my hand presses it!
You smile, oh beautiful Nahandove!

Your kisses reach into my soul;
your caresses burn all my senses.
Stop or I will die!
Can one die of ecstasy?
Oh beautiful Nahandove!

Pleasure passes like lightning;
your sweet breathing becomes calmer,
your moist eyes close again,
your head droops,
and your raptures fade into weariness.
Never were you so beautiful,
oh beautiful Nahandove!

Now you are leaving, and I will languish in sadness and desires.
I will languish until sunset.
You will return this evening,
oh beautiful Nahandove!

2. Awa!

Awa! Awa! Do not trust the white men,
you shore-dwellers!
In our fathers' day,
white men came to this island.
"Here is some land," they were told,
"your women may cultivate it.
Be just, be kind,
and become our brothers."

The whites promised, and all the while
they were making entrenchments.
They built a menacing fort,
and they held thunder captive
in brass cannon;
their priests tried to give us
a God we did not know;
and later they spoke
of obedience and slavery.
Death would be preferable!
The carnage was long and terrible;
but despite their vomiting thunder
which crushed whole armies,
they were all wiped out.
Awa! Awa! Do not trust the white men!

We saw new tyrants,
stronger and more numerous,
pitching tents on the shore.
Heaven fought for us.
It caused rain, tempests
and poison winds to fall on them.
They are dead, and we live free!
Awa! Awa! Do not trust the white men,
you shore-dwellers!

TRANSLATIONS

3. It is sweet

It is sweet in the hot afternoon to lie under a leafy tree and wait for the evening breeze to bring coolness.

Come, women! While I rest here under a leafy tree, fill my ears with your sustained tones. Sing again the song of the girl plaiting her hair, or the girl sitting near the ricefield chasing away the greedy birds.

Singing pleases my soul; and dancing is nearly as sweet as a kiss. Tread slowly, and make your steps suggest the postures of pleasure and ecstatic abandonment.

The breeze is starting to blow; the moon glistens through the mountain trees. Go and prepare the evening meal.

Siete Canciones Populares Españolas

1. The moorish cloth

On the fine cloth in the store
a stain has fallen;
It sells at a lesser price,
because it has lost its value.
Alas!

2. Seguidilla Murciana

Who has a roof
of glass
should not throw stones
to their neighbor's (roof).
Let us be muleteers;
It could be that on the road
we will meet!

For your great inconstancy
I compare you
to a [coin] that runs
from hand to hand;
which finally blurs,
and, believing it false,
no one accepts!

3. Asturian
To see whether it would console me,
I drew near a green pine,
To see whether it would console me.

Seeing me weep, it wept;
And the pine, being green,
seeing me weep, wept.

4. Jota
They say we don't love each other
because they never see us talking
But they only have to ask
both your heart and mine.

Now I bid you farewell
your house and your window too
and even ... your mother
Farewell, my sweetheart
until tomorrow.

5. Lullaby
Sleep, child, sleep,
Sleep, my soul;
Sleep, little light
Of the morning.
Lullaby,
Lullaby,
Sleep, little light
of the morning.

6. Song
Because your eyes are traitors
I will hide from them
You don't know how painful
it is to look at them.
"Mother, I feel worthless,
Mother."



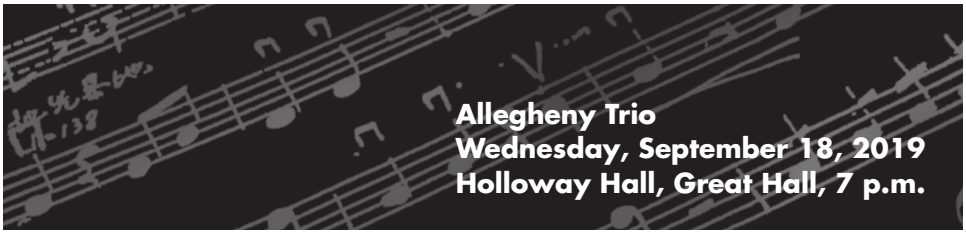
They say they don't love me
and yet once
they did love me
"Love has been lost
in the air
Mother, all is lost
It is lost,
Mother."

7. Ay!
I keep an "Ay!"
I keep an "Ay!"
I keep a pain in my breast,
I keep a pain in my breast,
AY!
Which I will not tell anyone!

Cursed be love, cursed;
Cursed be love, cursed;
AY!
And the one that brought me to know it!
AY!

Poema

When the flower of your rosebush,
becomes more beautiful to bloom,
you will remember my love
and you must know, all my intense evil.
of that heady poem,
Nothing is left between the two,
I say my sad goodbye
you will feel the emotion,
of my pain…



Thank you for attending our performance. The audience plays an integral part in the success of our program. As an involved audience member, please take a few minutes to read this friendly reminder on concert etiquette.

A Few Helpful Reminders of How to Be an Involved Audience Member

- Please arrive early to ensure that you will have a seat.
- Please turn off your cell phone instead of just silencing it so you will not be tempted to text during the performance. Untimely cell phone interruptions during a performance disrupt the performers and the other audience members, please be mindful of others.
- Please remain in your seat during the performance. If you must leave the concert hall, please wait until intermission. If it is an emergency, please try to leave during the applause.
- Please respect the performers by staying seated for the entire performance.
- As an involved audience member, it is polite to clap at the entrance of the performers.
- It is polite to save quiet whispering or talking, if necessary, between songs, as opposed to during a performance.

Ideas adapted from Concert Etiquette Tips from MENC's Teacher Success Kit.



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John Raley, *Co-Chair, Department of Music, Theatre and Dance*
Brooke Church, *Department of Music, Theatre and Dance*
Sally Choquette, *Department of Music, Theatre and Dance*

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